

STUDIO LIGHT

Incorporating THE ARISTO EAGLE
and THE ARTURA BULLETIN



A MAGAZINE of INFORMATION for the PROFESSION



Published by THE EASTMAN KODAK
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DECEMBER 1914

SEED

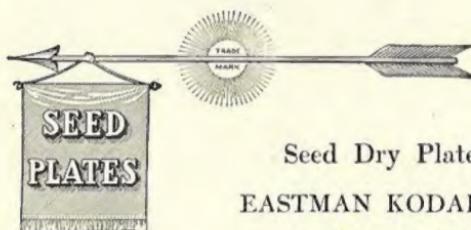


PLATES

Long years of experience of the most capable emulsion makers—a uniform supply of the best raw materials and perfect manufacturing facilities have established the Seed standard of quality; have made Seed quality and uniformity dependable factors in producing good results continuously and with certainty.

Seed Gilt Edge 30 is the only plate that combines extreme speed with the finest qualities of the ideal portrait plate.

There are no dark days for a Seed 30.



All Dealers'.

Seed Dry Plate Division,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.



FROM AN ARTURA IRIS PRINT

*By E. E. Dexter
McKeesport, Pa.*



STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 6

DECEMBER 1914

No. 10

ORGANIZED ADVERTISING

To our personal knowledge the photographers of four large cities are conducting organized advertising campaigns, and we have just received word that the professional photographers of Riverside, California, have organized for the purpose of co-operative advertising. There are probably other examples—but these we know about.

The advantages of organized effort of any kind are always apparent as far as strength goes, but with advertising it's a matter of economy. The greatest amount of effective advertising at the smallest expense, is the idea. And that is just what organization accomplishes.

The Associated Professional Photographers of Cleveland, some forty-five in number, raised over \$600.00 at their first meeting. They have inaugurated an advertising campaign that will,

without doubt, create a demand for Christmas photographs.

The greatest amount asked of any one man was \$25.00—the least, \$10.00. Now try to imagine how far an appropriation of from ten to twenty-five dollars would go towards individual advertising in a city newspaper, and then consider what an interest could be stirred up with six or seven hundred dollars' worth of good advertising carefully placed.

The idea of all advertising is to create a demand for an article. When this demand is created, all who sell that article are benefited. It isn't a matter of advertising John Doe, but of making a lot of people want photographs. John Doe will get his share of the results of co-operative advertising and it will be a much larger share, from the fact that the advertising will reach a greater number of people a greater number of times and create a greater demand.

You can't help benefitting your competitor when you advertise, if your advertising is effective, and you and your competitor will both profit to a greater extent if you pool your interests and advertise in a better and more efficient way.

The plan of most of the organized advertising is, first, to offer an argument for having photographs made. This is followed by the names of the photographers comprising the association, in alphabetical order.

The good arguments are all in favor of the co-operative plan. You can buy advertising cheaper by buying a greater amount—you can use a larger and more desirable space in a publication with a larger circulation by having a larger appropriation. It takes constant plugging away at the public to get the best results—and how are you going to do this effectively with a reasonably small expenditure in any other way?

The Associated Photographers of Cleveland are getting collectively several hundred dollars' worth of Christmas advertising at very small individual expense. And it is impressive. In a smaller city, the same results may be accomplished by the co-operation of half a dozen photographers, the expense of a campaign being much less in the smaller place.

There is also another advantage in co-operation. It makes a better feeling between you and

your competitors, and when you become friendly there is less inclination to use methods which are destructive to business. A small local organization has many advantages besides that of advertising, and where you find co-operation, you usually find better business.



MORE THAN SATISFACTORY

THE SEED GRAFLEX PLATE
IS MAKING GOOD

In the short time since their introduction we have received many favorable comments on the Seed Grafex Plates, and among these was a clipping from the *Lynn Item*, one of the leading newspapers of New England. As this article so clearly expresses the general favorable sentiment regarding the Seed Grafex Plate we quote it herewith:

AMERICAN MADE PLATES DELIGHT PHOTOGRAPHERS

Since the outbreak of the European war professional and especially newspaper photographers have been somewhat worried as to their supply of photographic plates. In the past, in order to catch swiftly moving objects, especially on a dull day, American photographers have had to depend on a foreign plate, the speed of which has been unequalled in this country.

At the beginning of the war photographers and supply houses cleared



FROM AN ARTURA IRIS PRINT

*By E. E. Dexter
McKeesport, Pa.*



the foreign plate market in order to have a few months' supply on hand. These plates, however, will last but a few months and the photographers began to worry as to methods for obtaining more should the war be prolonged. At the same time, however, the Eastman Kodak Company began a series of experiments.

As a result, several days ago, photograph supply houses and various newspapers throughout the country received samples of a new fast plate from this company for trial. It is the policy of the company not to place an article on the market until thoroughly tried by outside establishments, and then to await the results found.

The *Item* was fortunate to receive a sample lot of these new plates for trial and experiment and the photographers immediately started their experimenting, with results that are more than satisfactory. Not only are the new American plates about five per cent. faster but are devoid of several minor troubles found in the foreign plates.

In one detail the above article is incorrect. The Seed Grafex Plate is not the result of *recent* experiments. As a matter of fact the emulsion of the Seed Grafex Plate is the result of several years patient and thorough research, and of thousands of experiments. Its introduction just at this time is merely a happy coincidence.

It is, without question, the fastest plate manufactured, what is of equal importance is the fact that it can be forced in develop-

ment without veiling or fogging. Fully timed exposures are the exception rather than the rule with the press photographer, and other speed camera workers. The Seed Grafex Plate possesses every quality essential to success with short time exposures and harshly lighted subjects.



CHEMICAL PRICES BECOMING NORMAL

As we predicted some time ago, chemical prices are rapidly becoming normal, and we have reason to believe that we will be able to continue to supply developing agents without further advance.

We are now supplying Elon at \$6.50 per pound and Pyro at \$2.60 per pound, these being our regular list prices that prevailed before the war. We have also been able to reduce the list price of Hydrochinon to \$3.15 per pound in tins, and hope to continue the supplying of this chemical (at even a greater reduction if possible), but, of course, the price will be governed by the cost of raw material.



The Eastman Plate Tank is a real economy—saves time—saves chemicals—insures the best results.



FROM AN ARTURA IRIS PRINT

*By E. E. Dexter
McKeesport, Pa.*



ENDOWING KINDNESS

"Make it something big and human; make it a perpetually endowed kindness—for that will be typical of the man."

Such was the dominating idea that filled the minds of those who met in committee at Philadelphia the other day to plan for the Cramer Memorial, and for the means to establish it. No tablet, no statue in bronze, no niche in the Hall of Fame could be as pleasing to the kindly, thoughtful heart of Papa Cramer as some memorial that would mean the lightening of human burdens, the allaying of human suffering. Kind acts were a part of his daily life. What, then, more fitting than to provide, in his name, a means for perpetuating his kindness?

And so it was decided to establish a permanent endowment for a room in a hospital, preferably in St. Louis, to be known as the Cramer Memorial Room. It is intended that when there are photographers to be taken care of, they shall have the first claim upon the room, but it is by no means the intention that the room shall be idle, when there is no photographer to occupy it.

And most appropriately, May 20th next, the anniversary of his birth, has been decided upon as Cramer Day. Already several photographers have pledged themselves to give to the proposed memorial, mailing their

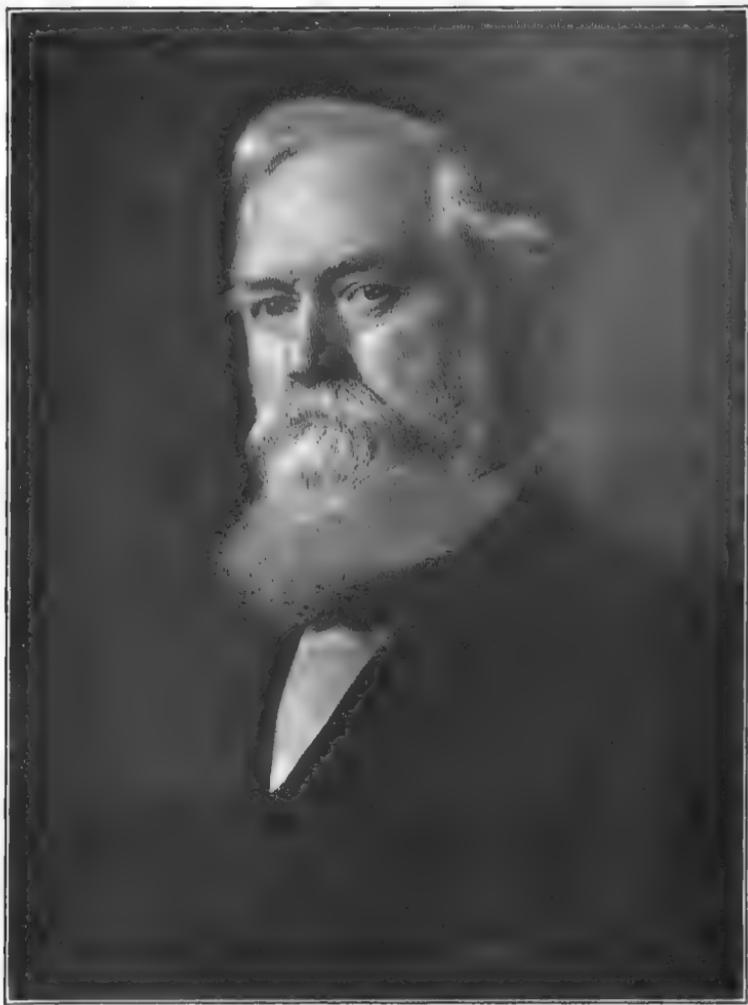
checks on the evening of May 20th, a sum equal to the orders booked on that day. That there are thousands of photographers whose fondness for the memory of Papa Cramer will prompt them to join in this testimonial to his unfailing kindness, is the belief of those who have undertaken the work so appropriately perpetuating his memory. Certainly nothing could be more fitting than for his friends, those who knew personally the warmth of his friendship and those who only knew through others of his great heart and broad charity, to thus set aside on his birthday a sum that will help to make a fund which will, in a measure, carry on the work in which he himself took such unselfish interest. If it be possible to endow a human kindness, this is such an endowment.

Pledges should be sent to,
E. B. CORE,
Sec.-Treas. Gustav Cramer
Memorial Committee,
76 Landscape Ave.,
Yonkers, N. Y.

I hereby agree to send at the close of business on May 20, 1915, a check for a sum equal to the orders received in my establishment during that day, as my contribution to the Gustav Cramer Memorial Fund.

Signed

Date



FROM AN ARTURA IRIS PRINT

*By E. E. Dexter
McKeesport, Pa.*



tives are mighty interesting when the subjects are in the lime light of publicity, and they have the value of attracting attention. So do pictures of current events, and Poe is always on the job with a camera whenever anything is doing. Sometimes he is even ahead of the fire department.

You may have the same opportunity in your town and, if you do, this will be of interest to you. One side of Poe's Main street show-case is devoted to pictures put there for the purpose of attracting attention. Attracting attention is part of his business—it's advertising—and advertising sells photographs. That's why Poe is always busy.

Everyone coming down Main street looks at the side of the case with the news slant first—then at the other side where the best portraits the studio can produce are always well displayed.

That's why everyone in this town thinks Poe, when they think photographs, and think photographs, when they think Poe.

Just to give you a more concrete idea of how the interest is aroused, I will tell you what I saw in the case last week. Or better still, I might repeat the words of a man who stopped with a friend to look at the pictures:

"Well, well, this is interesting. 'A new picture of our new Mayor with his fighting smile'—and look at that—'Captain Wil-

liams and the Volunteer Fire Department of 1879.' Who would ever have imagined 'Cap.' Williams looked like that, thirty-five years ago. And that explains why he has always been called Captain, too."

Naturally they looked at the pictures on the other side of the case while they were there.

Not a bad advertising idea at all when it has such results, is it?

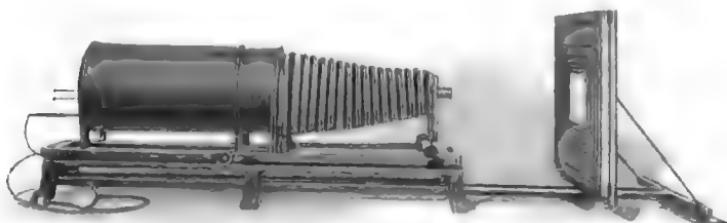
You see Captain Williams has always been one of the most popular public spirited men in our town, and when they ran him independently for Mayor to beat the Court House political machine, there was a pretty hot fight.

"Old Whiskers," as they called him, won out anyway, and we are going to have clean city government just as long as we have Mayor Williams. I guess everyone in town has stopped to look at those pictures of Captain Williams, for we have all come to love him more since he is our new Mayor.

I was talking with Poe the other day and he tells me the little stories the City Editor of the *Herald* writes from time to time about his show-cased displays, are published voluntarily—but they help advertise Poe.



*Make quality prints on
ARTURA*



EASTMAN ENLARGING OUTFIT

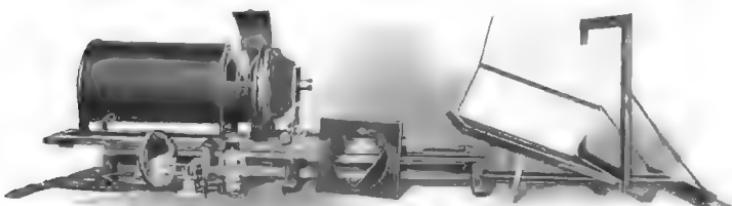
The Eastman Enlarging Outfit illustrated above is practical and efficient. It has many distinctive features that add to the convenience of manipulation, and make enlarging almost as easy as making contact prints.

The outfit is strong and durable, all parts are smooth working and adjustments are most simply made. As shown in the illustrations, the lamp house and camera are on a movable bed on top of the stand, while the easel is on a movable extension underneath. One half turn of a binding screw at the side of the lamp house allows the camera and lamp house to be moved back and forth on their roller bearings to any desired point, where a half turn of the same screw locks the camera firmly in place, the entire movement requiring the use of only one hand. This is to place the camera the proper distance from the easel, which also

slides back and forth to give various sized enlargements.

The camera has a double focusing screw so that fine focusing may be done from either side of the camera. The paper easel has a hinged front which in turn has a white hinged back, much the same as a printing frame. It contains a full set of kits for standard size enlargements. When the easel is closed the image may be focused on the white back. The easel is opened, the Bromide paper placed over the opening in the kit, the back closed and the front of the easel turned up until it locks in an upright position. The easel is adjustable so it may be tipped forward or back to correct distortion.

The lamp is the 250 Watt Mazda Nitrogen type with concentrated filament, and can be attached to the ordinary electric circuit with cord and plug. The lamp socket and reflector are mounted on a rigid track, reflector and lamps, both being adjusted by thumb screws from the out-



side. The lamp and reflector may also be readily removed when necessary. The circular lamp house has a double ventilated shell and occupies the minimum amount of space.

The condensers and ground glass diffuser are mounted in a specially designed frame and are held in place by a door in the form of a half circle. This also permits them to be readily removed for cleaning. The condensers are 10 inch, which insures a full 5×7 plate being perfectly illuminated. This is an important feature of this outfit.

The negative carrier has a revolving center which permits one to adjust the negative instantly to correct bad lines, and does away with turning the easel or the paper. The carrier will hold any negative up to 5×7 , and enlargements may be made up to twenty inches.

The Eastman Enlarging Outfit is supplied without lens; but any lens covering a 5×7 plate will answer the purpose. The outfit

is as compact as it can be made, and is extremely simple and economical to operate.

PRICE LIST

Eastman Enlarging Outfit, complete, with lamp, but without lens,	\$85.00
Extra 250 Watt Nitrogen Mazda Lamp, Concentrated Filament, Planatograph, Symmetrical Lens, 8 inch focus, for use with the Eastman Enlarging Outfit,	5.00
Zeiss Kodak Anastigmat Lens, No. 5, $8\frac{1}{4}$ inch focus,	12.00
	34.50



FILM RESULTS

The illustration on page 19 is an excellent example of what may be accomplished with Eastman Portrait Film in one branch of commercial work. This picture of Horticultural Hall, Philadelphia, was made with bright sun on the glass roof, the angle of light being towards the lens.

A picture made under such conditions without halation is an excellent argument for the use of Portrait Films for the most difficult work.



FROM AN EASTMAN PORTRAIT FILM NEGATIVE

*By J. D. Rich
Philadelphia, Pa.*



be turned on during development and turned off while the plate is taken out of the developer, rinsed and fixed.

Don't use the wrong kind of Panchromatic plates. Where you want quality and gradation, as in photographing most furniture, paintings, jewelry, bric-a-brac, etc., use the Wratten Panchromatic; where you want density and contrast, as in photographing blue prints, labels and for some furniture work where the utmost sharpness of grain is wanted, use the Wratten Process Panchromatic.

To decide what plate and filter to use, look at the object through

the different filters. If it looks right through the blue filter, use an ordinary plate. If it looks dark through the blue filter, but right through the green filter, use a C. Ortho, Standard Orthonon or Stanley Commercial and the K2 filter. If there are no reds, but the yellow should photograph white, use one of the Ortho plates and the G. filter. If there are reds, look at it through the K3 filter and then all of the others. If it looks best through the K3, use that filter and a Wratten Panchromatic plate. If you want the reds light, use the A. or F. filters. For these you must always use Panchromatic plates.

FILTERS. The filters of the commercial set are as follows:

Increase of exposure when used with					
NAME	COLOR	WRATTEN PAN. PLATES	STANLEY COMMERCIAL	USE	
K1	Pale Yellow	1½	2½	As a correcting screen where the exposure must be short.	
K2	Lemon Yellow	3	8	For most all round work with "Ortho" plates.	
K3	Yellow	4½	12	For correct rendering with Panchromatic plates.	
G	Strong Yellow	8	30	Where contrast is wanted with yellow objects (Golden Oak Furniture).	
A	Orange Red	12	..	For mahogany with a Panchromatic plate.	
B	Green	9	40	For photographing typewriting and making green white but red dark.	
C	Deep Blue	6	4	To photograph blue as white.	
F	Deep Red	24	..	For photographing blue prints and generally photographing red as white.	



FROM AN ARTURA IRIS PRINT

*By E. E. Dexter
McKeesport, Pa.*



THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a permanent advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



Your Portrait

A gift that money can't buy, but for you to give —the very thing.

To friends and kinsfolk, your portrait at Christmas will carry a message of thoughtfulness that is next to a personal visit.

THE PYRO STUDIO

SPEED

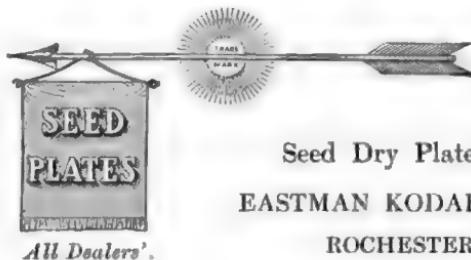
As fast as any plate ever made—and a great deal faster than any plate approaching it in quality.

SEED GRAFLEX PLATE

Will give you good negatives with exposures of 1/1000 of a second under conditions of light that would render the ordinary plate useless.

Ideal for press photography, because it may be developed to any degree of contrast without fogging, yet with ordinary development retains more gradation than any plate of extremely high speed.

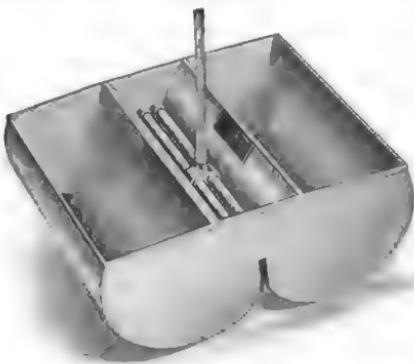
Use the Seed Graflex Plate for the highest speed Focal Plane Shutter Work.



All Dealers'.

Seed Dry Plate Division,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The permanency of the print depends in a large measure on the thoroughness of the washing.



Twenty minutes in a
ROUNDS PRINT WASHER
insures absolute elimination of hypo.

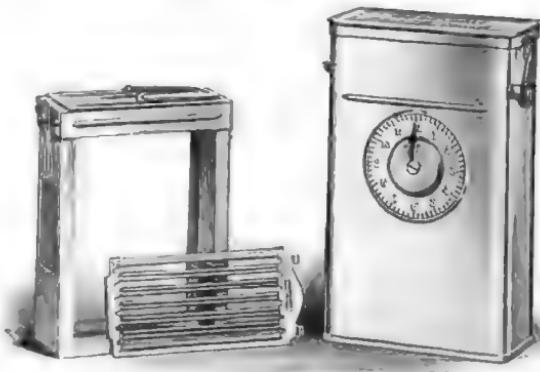
The washer placed in the sink is fed through a hose slipped on over the tap. Turn on the water—the prints wash themselves. Prints are kept constantly in motion so that washing is rapid and thorough.

Made in two sizes. Capacity of

100 cabinet or 4 x 6 prints,	\$10.00
200 cabinet or 4 x 6 prints,	30.00

**EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.**

All Dealers'.



Real Economy

THE EASTMAN PLATE TANK

Saves time—saves chemicals—insures the best results from all exposures and a greater percentage of printable negatives from dark day exposures.

Plate Tank negatives are free from light or chemical fog—have perfect printing quality and a uniformity that insures uniformity of print quality.

Use the Eastman Plate Tank and practice a real economy.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

THE NEW ARTURA PRINTER

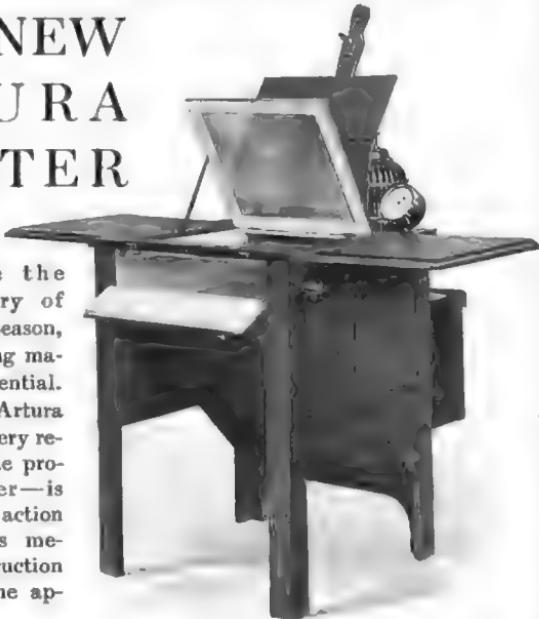
To insure the prompt delivery of work in a busy season, a modern printing machine is most essential.

The new Artura Printer meets every requirement of the professional worker—is positive in every action—correct in its mechanical construction and of handsome appearance.

It is equipped with a special Arc Lamp, giving a strong, steady light of the finest quality and operating with a minimum consumption of current. The plate glass top is in a hinged frame which may be raised for adjusting vignettes—the hinged back permits the print to be held in place until contact is made, is self-locking and automatically adjusts itself for any variation in thickness of negatives. A lever on the right side opens and closes the shutter, while two large drop leaves afford ample space for paper and exposed prints.

THE PRICE

Artura Printer, 11 x 14, complete with special Arc Lamp	\$ 75.00
Do., without lamp	55.00
Artura Printer, 20 x 24, complete with special Arc Lamp	100.00
Do., without lamp	80.00



EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

From the pressing of the bulb to the mounting of the print there are no more important operations in the making of a portrait than those which involve the use of chemicals.

You may be sure that the chemicals are right—that the results will be right when the bottle or package bears this seal.



It does for chemicals what certification does for a check.

Specify E. K. C. Tested Chemicals in your next order.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

A print has value as it has quality. Increase the quality and you can increase the price correspondingly.

EASTMAN

ETCHING
EB OR **ES**
BLACK SEPIA

PLATINUM

Offers a medium for expressing an individuality in your work that will command the highest price.

The texture of these papers—their richness, together with their warmth and mellow-ness of tone, suggests a rare old etching. Warm black tones on **EB** with cold bath—rich sepia on **ES** with hot bath.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'.

A Photographer In Chicago Says:



F. & S. Vignetter attached to Century Stand.

"Both Vignettters you sent me are now in use; one in each Skylight room. My operator and I can not say too many good things about them. The Vignettters are the best ever—perfect in every way."

He was talking about the new F. & S. Vignetter, a high grade, low priced vignetter that really accomplishes the purpose for which it is made.

We believe you will find this vignetter just about the best ten dollars' worth you ever placed in your studio.

Send for a Circular.

FOLMER & SCHWING DIVISION
EASTMAN KODAK CO.
ROCHESTER, N. Y.

Appropriate for Holiday Gift Portraits

*Feels Like Real Leather
Is Real Leather*

THE ART NOVEAU

(Hand-made leather cases)



A lamb-skin folder that has the look of quality; lined in two shades of silk linen finish stock—the kind that will bring the best price for your highest grade sheet portrait. They are made for portraits on 4x6, 5x8, 8x10 and 11x14 paper.

*INSIST ON THE TRAVELING SALESMAN SHOWING YOU THE
ART NOVEAU—2 colors—4 sizes—on Page 11 of our Fall Supplement.*

DESIGNED AND MANUFACTURED BY

TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY) CHICAGO, U. S. A.

The Leading Card Novelty House of America.

*All the quality of a Seed 30 Plate, and, in addition,
qualities not found in any plate.*

EASTMAN PORTRAIT FILMS

For Studio, Home Portrait
or Commercial Work

So long as glass is used as a support for a sensitive emulsion, just so long will there be halation, whether the plates be slow or fast—single or double coated. The thickness of the glass permits the reflection and refraction of the rays of light, causing halation to some extent in every negative.

With Eastman Portrait Film, halation is practically eliminated, the film support being so thin that there is no room for the light to spread. As a consequence, every gradation of light is clearly registered without overlapping—there is a perfect separation of tones that is only possible when the degrading influence of fog is absent.

The result is a negative retaining all the velvety texture of flesh tones—the snap and brilliancy of highlights or white draperies.

Portrait Films may be used in any plate holder by using Eastman Film Sheaths, or in the Eastman Film Holders—are light, flexible, unbreakable, and may be retouched or etched on either side or on both sides.

PRICE—SAME AS SEED 30 PLATES.

Special illustrated circular at your dealer's or by mail.

EASTMAN KODAK COMPANY,

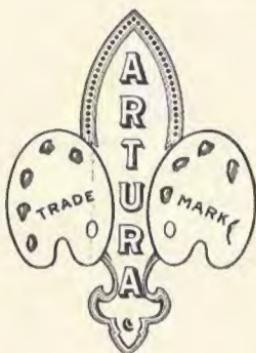
All Dealers'.

ROCHESTER, N. Y.

Build your success
on quality—make your
prints on

ARTURA

*The paper without a
disappointment*



ARTURA DIVISION,
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

All Dealers'

